Parents

LOVERS AND LOLLIPOPS—This child's eyeview of her widowed mother's courtship by an old friend, recently returned from South America, has such veracity that you feel it must have happened exactly as you see it on the screen. This is because the camera has caught utterly natural performances by the little girl and the lovers. We credit the camera more than the actors (though they, too, are without self-consciousness) because the photographers, Morris Engel and Ruth Orkin, who did "The Little Fugitive," show uncommon insight into a child's oblique approach to strange emotions. She doesn't stage tantrums over her mother's new interest, but she gets herself lost among the cars in a parking lot, causing the young man no end of trouble! Actually, the child is more jealous of her mother than of the suitor, for she, too, wants to be loved. Amidst vacationy New York scenes, family love as well as romance grows beautifully. A & Y-Excellent. C-Mature. Family Medal.

cue

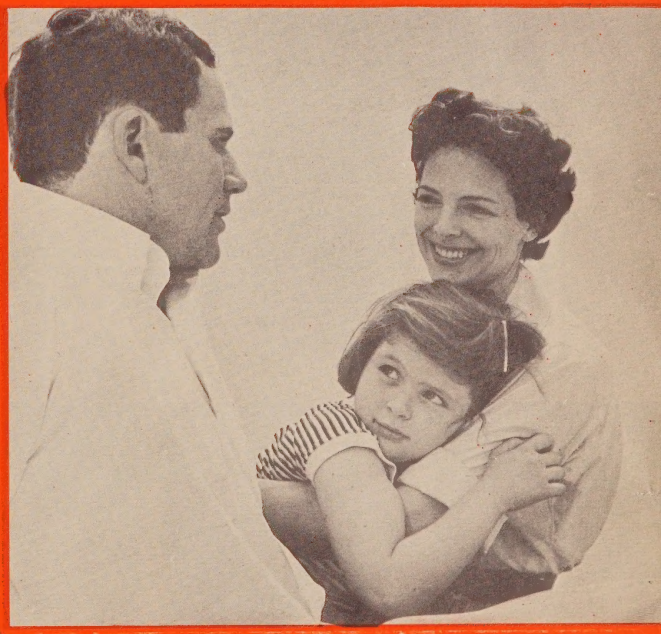
LOVERS AND LOLLIPOPS — (*Trans-Lux*) *At the Normandie.* Morris Engel and Ruth Orkin, the husband and wife team who three years ago made "The Little Fugitive," have come up again with a miniature movie masterpiece. Once more, within the simple framework of the adult world as seen through the eyes of a child, they have created an altogether absorbing little picture poem—this time, centering around a seven-year-old girl's resentment at the gentleman caller who has been taking up too much of her widowed mother's time.

The enchantment of the film lies largely in the warmth, humor and great understanding with which photographer Engel has managed to catch every nuance of the child's expression, and the unspoken vexation and half-hidden evidences of her displeasure—at home, at play, and in the course of weekend journeys about town. Engel follows her, her young mother, and the wooer, into the park, at the zoo, on the ferryboat to the Statue of Liberty and on that long climb up to the crown, at Rye Beach, in Chinatown, in Macy's 5th floor toy department, and so on. There's little dialogue and that is of the simplest—since it is the camera that tells the whole story. The background music by Eddy Manson is appropriately tender, wistful or joyful, as the moment demands, and the acting is as natural as the romp of a child. Little Cathy Dunn, Lori March and Gerald O'Loughlin are the trio who help to make the Engels' picture the pleasure it is. —JESSE ZUNSER

PHOTOPLAY

Lovers and Lollipops TRANS-LUX

vvvv From the makers of "Little Fugitive" comes another tender comedy of New York, lighter on laughs but stronger on human relationships. Lori March, as a youthful and attractive widow, has acquired a beau, Gerald O'Loughlin. Theirs is an enchanting big-city courtship—but with a catch, in the person of Lori's seven-year-old daughter, who isn't quite sure how to take this interloper. You've rarely seen on the screen such a wonderfully believable little girl as Cathy Dunn, alternately the charmer and the brat. Beautifully photographed, the picture lingers with affection over people and city scenes. FAMILY



LOVERS AND LOLLIPOPS...

...You don't describe it—you <u>live</u> it

GO SEE

PICTURE OF THE MONTH

by Susan Lee MOTION PICTURE EDITOR

N. Y. SUBWAYS ADVERTISING CO., INC.

The Philadelphia Inquirer

'Lovers and Lollipops' Charms at Trans-Lux

By MILDRED MARTIN

Morris Engel and Ruth Orkin, whose relaxed style of story-telling found expression three years ago in "Little Fugitive," have come through with a new and endearing picture.

It is called "Lovers and Lollipops" and it arrived yesterday at the Trans-Lux, accompanied by Citel Monaco's official 30-minute blow-by-blow CinemaScope and color record of the recent ceremonies uniting Philadelphia and Hollywood's Grace Kelly with Monaco's Prince Rainier.

ADULTS IMPORTANT

In their first film, the Engel-Orkin producing, writing, directing team, which also tosses off such stints as editing and photographing, dealt with the Coney Island adventures of a runaway small boy. This time, adults are important, too.

So, against a meltingly lovely background of New York in summer, "Lovers and Lollipops" tells of a pretty young widow, with a 7-year-old daughter, who gradually and sweetly falls in love with an old friend recently returned from South America.

ROMANCE GROWS

The romance grows as these charming people go sightseeing, picnicking or just loll comfortably on the grass in Central Park and the sand at Rye Beach. The little girl proves a charmer and a handful. She decides to sail her boat in the garden pool at the Museum of Modern Art. She plays hide-and-seek in the parking lot. And she makes all sorts of excuses for getting out of bed when her mother and Larry want to be alone.

Since Peggy is really a nice, normal child, there's nothing particularly distressing about her sudden jealous perversity when she realizes her mother and Larry mean to marry. Her tantrums precipitate a mild crisis after Larry takes her on a solo toy-shopping trip. The sharp little quarrel between the lovers is, however, smoothed over quickly, with even Peggy glad to see Larry (and the puppy he brings with him) come back.

BEAUTY IN SIMPLICITY

The beauty of these Engel-Orkin pictures is their simplicity, their liking and understanding of genuine people, their lack of pretentiousness and melodrama. Myriad small touches and revealing sidelights illuminate both the hearts and minds of the friendly people upon whose lives the cameras turn.

Lori March and Gerald O'Loughlin are wholly winning as the lovers of the title, and Cathy Dunn irresistible, even at her naughtiest, as the "lollipops" threat to happiness. New York, possibly the real star of the picture, has never been presented in more appealing or glamorous screen dress.

MUSIC IS INGENIOUS

A special word should be said for Eddy Manson's musical score which makes ingenious use of the old song, "Clementine," to point up the varying moods of this Manhattan idyl.

Los Angeles Times

'Lovers and Lollipops' Simple but Effective

(Reprinted from Saturday's late edition)

"Lovers and Lollipops," the latest effort by "Little Fugitive" Directors Morris Engel and Ruth Orkin, is a telling argument for simplicity. It should prove, once and for all, that pretention (Hollywood variety and others) means nothing in cinematic art.

Lori March, Gerald O'Loughlin and little Cathy Dunn are the soft-spoken stars of "Lovers," a New York-set tale of a widowed mother's attempt to find another husband. Pictorially, the film is superb. It screens at the Crest (formerly the Uclan) Theater in Westwood.

Many Problems

The lives of the people concerned are filled with problems, not problems of overwhelming proportions, but the problems that face each of us every day: Is the baby getting sick? Should I take that new job? Will I make a good impression on the boss at dinner tonight?

These problems are introduced and overcome in a very human way. Much of this realism is accomplished through skillful camera work, while much of it is attributable to splendid, unpretentious acting.

Cathy Steals Show

Dimpled and charming Cathy Dunn steals the show in places from her adult co-players, who nevertheless deliver fine portrayals. The scenery of New York is effective and pretty representative, covering territory from the Statue of Liberty to the Bronx Zoo.

Engel and Miss Orkin were a little too quick with their camera in the story's opening scenes, and they took too long to arrive at the meat of the story. But they prove decisively that the Europeans aren't the only ones who know how to use a camera.

D. A.

"Their new film has the same qualities of simplicity and warmth and unforced humor that made the earlier one an irresistible charmer." CHICAGO NEWS

"... you'll find yourself drawn into the snarl of complications. No movie can do more." SAN FRANCISCO NEWS

"... the story has an intimacy and a credibility only rarely achieved by conventional means. THE NATION

...."WEDDINGS AND BABIES" WINS CRITICS PRIZE AT VENICE FESTIVAL.....

The New York Times.

SURVEYING THE VENICE FILM FETE

By ROBERT HAWKINS VENICE

Surprise

A third United States film, Morris Engel's "Weddings and Babies,"...well deserved its two prizes, one from the Italian film critics for noncompeting films, the other from the Italian Film Club Association. Many considered it the revelation of the festival.

VARIETY

Weddings and Babies

Venice, Sept. 9.

Morris Engel Associates presentation of a Morris Engel Production. Stars Viveca Lindfors, John Myhers; features Chiarina Barile, Leonard Elliott, Joanna Merlin, Chris, Gabriel Kohn, Mary Faranda. Directed by Engel. Screenplay, Engel, Mary-Madeleine Lanphier, Blanche Hanalis, Irving Sunasky, from story by Engel; music, Eddy Manson; camera, Engel; editor, Stan Russell, Michael Alexander. At Film Festival, Venice. Running time, 81 MINS.

Bea ..... Viveca Lindfors
Al ..... John Myhers
Mama ..... Chiarina Barile
Ken ..... Leonard Elliott
Josie ..... Joanna Merlin
Tony ..... Chris
Carl ..... Gabriel Kohn
Mrs. Faranda ..... Mary Faranda

Morris Engel, who some years back made "The Little Fugitive," has come up with another midget-budgeter in the same manner and concept, though here the ambitions are greater and the style more mature. Pic, with proper sendoff, should do good business in special situations, aided by word-of-mouth. A second-feature general release might develop from there and European interest has also been voiced after Venice screening. Viveca Lindfors gives it a name peg, but pic should basically be sold on its unusual values and special charm.

Basically, plot tells the love story of a photographer (John Myhers) and his assistant (Viveca Lindfors). She wants marriage (and babies), but he is hesitant, beset by financial and other worries. At finale, after many doubts, he decides to take the step. Sub-plot concerns man's mother, who is confined to a rest home for the aged but nevertheless tries to help him out financially. Plot, however, is not the important factor here: much as in the postwar tradition of the better Italian films, it's the handling and development that give "Weddings and Babies" its special quality and impact. The intimate approach, the total realism in setting, lensing, and acting by all concerned give pic a dimension rarely seen in Yank films. Result is an offbeat item which is often humorous, often moving, always real and human. The more discriminating ticket-buyer should go for this in a big way.

Film also has what some of Engel's films did not have in past: top-rate acting. Miss Lindfors has rarely been better than in this labor-of-love performance as the girl who desperately wants her man, marriage, and kids. Myhers shades his role of the hesitant suitor with just the right nuances, is just right for the part. Miss Lindfors' own child, Chris, winningly plays a friend's boy, while Leonard Elliott, Joanna Merlin, Gabriel Kohn, Mary Faranda and others give stars able backing. But it's 75-year-old Chiarina Barile who almost walks away with the picture as the mother, a superb figure of character strength fighting senility.

Engel's own all-location lensing in New York's Little Italy, with its colorful backdropping, and other Gotham locales, help give pic its special flavor, as does the realistic natural-lighting quality captured throughout. Occasionally fuzzy lensing, resulting from desire for "real" lighting, is acceptable in this context. Other technical credits are good, with Eddy Manson's music an effective assist.

Hawk.

MORRIS ENGEL ASSOCIATES
presents
VIVECA LINDFORS
JOHN MYHERS
in
"WEDDINGS and BABIES"
Music by EDDY MANSON
Prod. Assoc. Joel Glickman

Represented by
William Morris Agency

"Mr. Engel and Miss Orkin . . . have once more sensitively conveyed the sensation of real people doing real things in real places and for the movies that's a job."
SATURDAY REVIEW OF LITERATURE

Pittsburgh Post-Gazette

The New Films

'Lovers and Lollipops' at Squirrel Hill; Santiago' Comes to the Stanley

By HAROLD V. COHEN

Will success spoil Mr. Morris Engel and Miss Ruth Orkin? The answer, for the moment anyway, is no. An emphatic no. Unless everything is at sixes and sevens, nobody who saw it a year ago could have possibly forgotten their "Little Fugitive," a perfectly charming camera study of a small boy's adventures at Coney Island. The picture was produced on a shoestring and came out on a silver thread.

Say the same for the second Engel - Orkin collaboration, "Lovers and Lollipops." This again is more of a document than a conventional movie. Against some post-card backgrounds of New York, Mr. Engel and Miss Orkin have put together a casual examination of three people who have reached an important crisis—a pretty young widow, her suitor and her seven-year-old daughter.

• • •

"Lovers and Lollipops" looks at them through a peep-hole, frames them in the purest kind of photography and organizes a pattern that is at once pictorial and fluid. In fleeting bits and pieces, Mr. Engel and Miss Orkin have caught the stirrings of jealousy in a child's mind and the subtle changes in an informal courtship.

They have also spun a lovely symphony of Manhattan itself. Wherever their camera goes, in Central Park, up and down the Statue of Liberty, to the beach, the toy department of Macy's, the Museum of Modern Art, Chinatown, the zoo or the Empire State Building, "Lovers and Lollipops" is a guided tour of exquisite grace and sumptuous beauty. The shots of the skyline at night belong in a gallery, the street scenes in an album.

• • •

"Lovers and Lollipops" is a deceptive thing. It begins rather negatively, with an arty pompousness. But before a reel has passed, the mood Mr. Engel and Miss Orkin are after has been fanned and fixed, and thereafter the communication is easy and inevitable. You are caught up in the ground swell of some realistic human relations that frequently border on the idyllic.

Nothing could be more natural than the behavior of the little girl, her mother and the pleasant young man, as they try and work out a basis for their future happiness, yet the sounds of sheer poetry can often be heard. For Mr. Engel and Miss Orkin are lyric documentarians and they manage to suffuse the hum-drum with the heroic.

• • •

Where in the world do the two of them ever dig up such wonderfully expressive children, so un-actorish and still so right and real? Little Miss Cathy Dunn is simply adorable, completely uninhibited and a charmer from tip to toe. Her pestiness, when she senses the flourishing romance and isn't quite sure how to take it, is full of healthy wile and cunning and there isn't a person with a small daughter at home who won't nod in complete agreement. Miss Lori March's mother is tender and touching, and her fears and longings are illustrated with a fine feeling, and Mr. Gerald O'Loughlin is remarkably believable as the outside party whose patience is often sorely tried by the only means the child has of testing him.

There is a minimum of dialogue here, just as there was in "The Little Fugitive," and nobody will miss it for a moment. Mr. Engel and Miss Orkin have their own method of advancing a story, and they have demonstrated that method once more with supreme confidence and extraordinary eloquence in "Lovers and Lollipops," a richly stylized movie of warm and fragrant bouquet.

"Lori March as her mother and Gerald O'Loughlin as the lover are completely winning, and so is their picture."
PITTSBURGH SUN-TELEGRAPH

". . . this time their story is concerned with a little girl, and it is more complex . . . (they) have also managed to get candidly into the heart of the emotional matter with their cameras. . ." SAN FRANCISCO CHRONICLE

"More power to those few who have the courage and imagination to see in our daily lives material around which to build good movies."
PHILADELPHIA BULLETIN

Los Angeles Examiner

'Lollipops' Enchanting Film

"LOVERS AND LOLLIPOPS," released by Trans-Lux Distributing Corporation; written, produced and directed by Morris Engel and Ruth Orkin; now showing at the Crest Theater.

THE CAST

Lori March ..... Gerald O'Laughlin
Cathy Dunn

By S. A. DESICK

THE CREST Theater, nee the Uclan, celebrates its re-christening and refurbishing with an enchanting comedy that illuminates a corner of life.

This delightful film is called "Lovers and Lollipops." It was written, produced and directed by Morris Engel and Ruth Orkin, the same team that gave us "The Little Fugitive."

Like "The Little Fugitive," which it surpasses, "Lovers and Lollipops" was shot in New York City.

The lovers are a lonely young widow (Lori March) and an equally lonely engineer (Gerald O'Laughlin) who has just returned from South America. Their courtship would have been a comparatively tranquil matter but for the widow's 7-year-old daughter (Cathy Dunn).

This little rogue vaguely resents her mother's sweetheart. Perhaps it is because she remains sentimentally steadfast to the memory of her father; or perhaps she just objects to this intruder into her life and home.

Childish Guile

Perhaps it is a combination of both. The picture recognizes that little girls' hearts are not easily unlocked, and only obliquely does it touch on her feelings and motives. At any rate, she uses all her childish guile to try to upset the romance.

And this is where the lollipops come in. The young man must woo her as well as her mother. And what do you woo little girls with? With lollipops, of course, and other gifts.

Other gifts include showing the little girl a good time at such places as the zoo, the beach, a museum. These attempts at friendship give rise to some of the funniest episodes in the picture. One scene, where she is being read to, is a howler.

These sequences are not only funny—they are refreshingly intuitive. They add up to a necklace of brisk, pithy vignettes. There is little dialogue, but this kind of comedy needs little verbiage. A laconic remark, a gesture, is sufficient.

Where the picture is generous, however, is in its scenes of New York. Even to a jaded New Yorker, they represent a fresh view. To the stranger, they will serve as a fine sightseeing tour.

The acting is a tour de force. As the little girl, Cathy Dunn is so wonderfully natural it is hard to realize she is playing a part. She is all little girls rolled into one.

Miss March, as her mother, provides a gentle characterization in keeping with the mood of the film. And O'Loughlin is a perfectly bemused suitor of two women.

To see this picture is to give yourself a Valentine.

THE CAPITAL TIMES

MADISON, WIS.

'Lovers and Lollipops'

Critic Says Film One of The Best

By JOHN HUNTER

The motion picture "Lovers and Lollipops" which opened Tuesday at the Madison theater is one of the best films to come to Madison in a long time. It was produced by the same company that turned out "The Little Fugitive," and is a much better picture. It has much of the basic appeal of "Marty," the prize-winning film that derives its greatness in delineating simple beauty of every day life.

The plot is this. A young widow, with a 7-year-old daughter falls in love. This daughter, sensing this division between her mother and herself, fights back with all the considerable weapons of a small girl.

✦ ✦ ✦

Treated without imagination and understanding, the movie could have been a soapy maudlin mess. But not this picture. It has elements of greatness that are too often absent from the screen, and this greatness, as it does in many things, comes not from a glorification of a tortured plot, but by capturing the wonder of the ordinary.

Not since "Rose Tattoo" has a film given us such superb photography. In this picture the welcome use of natural light and available light is at its best.

Film makers are just beginning to learn what artists have known for many years. That is the significance of understatement. The cameras catch this significance in "Lovers and Lollipops." The film introduces three brand new stars. Lori March, Gerald O'Laughlin, and Cathy Dunn, the youngster.

And next spring, when they pass out the awards for outstanding pictures, remember this picture.

"If you agree that a movie can be a way of looking at life, you'll enjoy this one. It has a way of holding up everyday things so that we see beauty in them."
CHICAGO NEWS

The Pittsburgh Press

Hill Picture Stars Adorable Moppet

'Lovers and Lollipops' Captivating Study of Exasperating Little Girl

By KASPAR MONAHAN

Nothing can be more adorable than a little girl. Or more exasperating, as any mother knows. That, of course, is especially true when Mom happens to be a widow, young and attractive and has a gentleman caller whose attentions appear to be serious.

Such is the case in "Lovers and Lollipops" which has brought some extra holiday cheer to the Squirrel Hill. Responsible for this little gem are the same twosome who wrought such wonders with just a camera and a child in "The Little Fugitive."

Morris Engel and Ruth Orkin have repeated their success. They write, produce and direct these minor masterpieces of human behavior. To boot, Morris operates the camera—and he's ever so deft and sensitive—and Ruth does the film editing. In their own little world of honest art they are simply unbeatable.

* * *

For a little picture you'll seldom see such a huge cast—one of tens of thousands, in fact, for Morris and Ruth use New York's teeming population as extras for their three—only three—principals.

First and foremost there's captivating little Cathy Dunn, playing the impish, aggravating but ever-so-lovable Peggy. She's seven and while she likes the generous beau who comes to visit Mom, still she is resentful, too, and utterly unmindful of the adage concerning "three's a crowd."

So Peggy tags along with Lori March, her attractive mother, and Gerald O'Loughlin, Mom's beau, to the zoo, the museum, Central Park, Statue of Liberty — every where.

* * *

At the beach she wanders around doing the things that only moppets can think up—such as sticking a flock of lollipops in the sand, then licking each one in turn. Somehow, the beach party doesn't turn out so well, for both Mom and beau are out-of-sorts come nightfall, because of angel child's capers.

If they hope to sneak in a bit of smooching, why there's busybody Peggy taking a peek. Then there's the episode of the shopping tour of Macy's toy department. The beau, in a weak moment had decided to get into Peggy's good graces by taking her to the store and letting her choose her own present. Many hours later, he's a beaten, tired; frustrated and ill-tempered young man.

Worst of all when they arrive home, Peggy tells whopping fibs about him—and Mom and her boy friend have a falling-out.

* * *

Now I'll readily grant that this film has no more plot than a baby's investigation of an open ice box—but if you're spying on baby at the time, that can be pretty wonderful.

Well, Mr. Engel's camera does a grand job of spying on little Miss Cathy Dunn, who in turn not only steals the show from the grown-ups but your heart as well. This kid's a marvel, everything she does is so natural and seemingly uncontrived. But Miss March and Mr. O'Loughlin, despite such devastating competition, manage to be warm and ingratiating—and you really sympathize with them, baffled as they are by the little monster—but an adorable little monster, nevertheless.

In addition to the nice things I've noted, "Lovers and Lollipops" has another outstanding virtue: there's a minimum of dialogue. The camera tells most of the story.

". . . the young man takes the child on a shopping trip in the toy department of Macy's . . . (one of the most hilarious episodes to have reached the screen this year) . . ."
NEW YORK TELEGRAPH

Daily Mirror

Justin Gilbert's MOVIES:

'Lovers, Lollipops' Wins a Kewpie Doll

• Producers weave another celluloid spell as captivating as their 'Little Fugitive.'

Morris Engel and Ruth Orkin (now husband and wife), who originally gave us the fetching "Little Fugitive," have come up with a delightful new cinematic confection called "Lovers and Lollipops."

Its subject as intriguing as its title, their latest effort at the Trans-Lux Normandie has all the candor and warmth of a family album.

IT WOULD BE TOO simple to refer to its three central figures—a young widow, her small daughter, a newly arrived suitor—as "little" people. In its treatment of these everyday folk, it proves with great and winning honesty that each of us possesses the common touch—and must be charmed by its recognition.

If you have a little girl at home (though she may be "grown up"), your mind will easily wander back or have ever shared a mildly turbulent romance, accompanied by pangs of frustration and despair—"Lovers and Lollipops" will prove utterly beguiling.

Of all the man-woman-child problems it presents, one notes readily that none of them is of the bosom-heaving stripe—and what a blessed relief!

• • •

HERE IS A YOUNG MAN, captivated by a graceful young widow, awkwardly extending the hand of friendship to her seven-year-old Peggy.

That the child is by turns demanding, suspicious, aloof and grateful is amply demonstrated by the Orkins. Of such stuff is great comedy material woven.

At the Museum of Modern Art, Peggy accompanies her elders with a small boat. This she tries to sail in a pool in the Museum gardens.

• • •

THE BOAT BECOMES becalmed in the center—and what strenuous efforts to retrieve it!

The lofty museum official's patience is tried, mother is peeved, her beau miffed by his lost opportunities to speak of what is in his heart.

A series of such captivating vignettes, subtly strung together, makes "Lovers and Lollipops" a true-life story more impressive than a cooked-up imbroglio.

• • •

PEGGY, WONDERFULLY underplayed in a flat voice by Cathy Dunn, represents all the little girls in all their own wonderful, childlike worlds.

No less ably portrayed are her mother, Ann (Lori March), who provides a quiet, gentle character, and Larry, (Gerald O'Loughlin), the suitor who must learn that the way of a man with a maid—and a moppet—is understandable to everyone but himself.

"Lovers and Lollipops" is as full of sentiment and nostalgia a lace Valentine.

"LOVERS AND LOLLIPOPS," Trans-Lux, produced, directed and written by Morris Engel and Ruth Orkin. Presented at the Trans-Lux Normandie. Running time 80 minutes.

THE CAST

Ann ..... Lori March
Larry ..... Gerald O'Loughlin
Peggy ..... Cathy Dunn
Peter ..... William Ward

MILWAUKEE JOURNAL

The Screen

"LOVERS AND LOLLIPOPS," at the Coronet theater, is another captivating movie by the talented team of Morris Engel and Ruth Orkin, who produced the award winning "Little Fugitive" a few years ago. The earlier picture dealt with the lost weekend of a small boy, lost on Coney island. This one features a small girl, Cathy Dunn, and she's as much a charmer as Richie Andrusco was.

Again the setting is New York—the Bronx zoo, Statue of Liberty, the sidewalks and delicatessens. Young Cathy is the daughter of a lovely widow, Lori March, who gets serious about an eligible engineer, Gerald O'Loughlin.

The easy going plot concerns O'Loughlin's efforts to win over the girl, who, naturally, is a little suspicious and even jealous. So mother, daughter and boy friend go to the beach, visit Central park, walk through the museum and so forth. The ending, after a bit of turmoil, is happy.

What makes the movie a delight is the honesty and naturalness of the actors, settings and dialog. In addition there is imagination in pointing out the humor and poignancy of everyday matters. Any parent who has groaned through a long session in the toy department or extracted a ball from under a car will get a charge out of this film.

G. K.

"Lori March and Gerald O'Loughlin play the couple so easily that you almost feel you are intruding on something real. To anyone who's ever been in love, everything they say and do will touch home."
COLUMBUS OHIO CITIZEN

"Those who can take life with a pinch of salt will find much to smile at, guffaw about and shake their heads a little unbelievingly at the common place becoming so intriguing."
CLEVELAND NEWS

"(parking-lot sequence) . . . a remarkably successful tour-de-force of direction and camera placement, hilarious in its results. It is, in a sense, an old-fashioned 'chase sequence.' "
U. S. CAMERA

". . . entrancing account of happenings in the lives of three ordinary persons. Its realism, naturalness, sincerity and quiet humor give one the feeling of being a participant in this refreshing picture."
OHIO STATE JOURNAL

"(The actors) . . . are quite perfect in their roles, thanks not only to their own talent, but to Engel's as photographer and Miss Orkin's as editor."
CHICAGO NEWS

"Cameraman Engel rates some kind of an award. He has achieved some remarkable scenes, especially of the young tot in the film, Cathy Dunn."
LOS ANGELES HERALD EXPRESS

THE SUN
BALTIMORE

Of Stage And Screen

Film Marked By Realism

By R. H. GARDNER

IN "Lovers and Lollipops" there's a scene in which an attractive young widow and her boy friend settle themselves in the former's Manhattan apartment with the idea of pitching a little woo.

Every time they get under way, however, they are interrupted by the widow's 7-year-old daughter who comes poking her little nose into the living room just to see what's going on.

The validity of this situation—perhaps as frustratingly human as any I can think of—is typical of the film at the Playhouse. A product of Morris Engel and Ruth Orkin, the same husband-and-wife team responsible for "The Little Fugitive," it may be a bit too unconventional for everyone's taste; but many will regard it as a masterpiece of imaginative camerawork and naturalism.

Likelife Leisure

Among these elements the average filmgoer may find himself disappointed with are the pace—as leisurely as the movement of daily life—and the story, which is a simple improvization upon the theme of boy meets girl.

The boy is a construction engineer who falls in love during several days of tireless sightseeing with the widow in New York. Theirs turns out to be a remarkably uncomplicated courtship, the problems arising mostly from stumbling blocks supplied by the whims and emotional predilections of the small girl.

The child does not openly declare her hostility to her mother's suitor. She works by indirection, hiding from him in a parking lot full of automobiles, seizing upon the fact that his name happens to be the same as that of a hippopotamus in the zoo, openly baiting him during an afternoon's excursion through Macy's toy department so that she can later report his irritation to her mother when she gets home.

Handled Skillfully

You can see that Mr. and Mrs. Engel, despite the surface simplicity of their story, are dealing with matters quite real and, at times, quite deep. It is, in fact, the fidelity with which they reproduce the warp and woof of actual human experience that makes "Lollipops and Lovers" seem so great.

Especially eloquent is the way they have used the camera to bring out the nuances of meaning in the personality and behavior of the little girl. They must have sat for days photographing Cathy Dunn, the remarkable child in question, while she, oblivious to their existence, went about her business digging in the sand at the beach, watching the animals at the zoo and amusing herself in the Mathattan apartment.

They also must have used miles and miles of film to get the artistically perfect studies of the various parts of New York visited by Lori March and Gerald O'Loughlin, the courting couple, during their sightseeing tour.

Finally, they have pieced it all together with such skillful regard for transition and other technical effects that the result, while concentrating on the reality of life, sacrifices none of its essential charm.

PHILADELPHIA DAILY NEWS

At the Trans-Lux

'Lovers and Lollipops' a Screen Treat

By CHARLES MELVEN

"Lovers and Lollipops," now at the Trans-Lux, will steal your heart away.

It's that kind of a picture—warm, happy and touched with enchantment.

This is the second celluloid effort of Morris Engel and Ruth Orkin, who gave us "The Little Fugitive." In this reviewer's opinion, it is more charming and captivating than the first.

"LOVERS AND LOLLIPOPS" tells the simple story of a courtship. A young widowed mother is being wooed by a construction engineer. Their romance is hampered by the lady's 7-year-old daughter.

Like any child, the girl resents the strange man who is getting so much of her mother's attention. As a result, her actions set the grownups to quarreling. But never fear. There is a happy ending, one that leaves the viewer glowing with pleasure.

The acting throughout is superb, despite the fact all of the players are non-professionals. Lori March portrays the mother and Gerald O'Loughlin her suitor. Little Cathy Dunn seems completely unaware of the camera as the daughter.

THE PICTURE contains a minimum of dialogue. The accent is on photography. Virtually every film frame would be in the competition for a prize in any photo contest.

"The producers' facility for giving excitement to the ordinary affairs of everyday people becomes, in this instance, an important contribution to the art of the screen."
NEW ORLEANS TIMES-PICAYUNE

St. Paul Dispatch

'Lovers And Lollipops' At Grandview Lauded

By BILL DIEHL
Motion Picture Editor

"Lovers And Lollipops" is not only a fetchingly titled motion picture . . . it's also a breath of stimulating, fresh air in things cinematic.

A highly unusual, off-beat presentation, the domestic offering starts tonight as a first-run attraction at the Grandview Fine Arts theater.

This one is utterly authentic . . . more basically true than was "Marty." The story is simple, yet always interesting — and, more frequently than not, it's humorous. Its locales and its people and their actions are "for real."

No stars illuminate its footage, and yet "Lovers And Lollipops" on its own merit should hold your full attention during its unwinding. While none of its players are "stars," they pale many marquee bigwigs with their sensitive, authentic portrayal of persons typical of many of us.

And included in any cast listing should be the camera, which does fine work.

Photographed in the distinctive style of "The Little Fugitive," "Lollipops" traces the story of a widowed mother whose romance with a new beau is nearly ruined by her very young, very demanding daughter. The young girl, resentful of the intrusion by the man into the lives of her mother and herself, fights back in the ways peculiar to children.

The child becomes almost unmanageable, cranky and even warps the truth. At last, her weapons find their marks and the lovers have a short falling out.

Almost more of a photographic essay than a screenplay, this totally beguiling piece of movie-making takes in its stride occasional lapses of action, (because life itself has lapses of action), and its sometimes poor but natural lighting, (not all of us walk under the beams of dozens of spotlights as in Hollywood productions), and somehow turns its occasional shortcomings into "atmosphere."

More than anything, it captures eloquently the lives and hopes and problems of average people—thereby establishing a link with the viewer.

In the totally basic story, Lori is expecting a visit from a former friend, O'Loughlin. Soon the visit becomes plural in form and Cupid is obviously at work. Little Cathy makes Cupid's job a tough one: One night when Lori and O'Loughlin want to be alone in the front room, Cathy bobs in and out of the door like a yo-yo.

While the adults pursue their romance — with Lori plainly eager for a husband for herself and a father for the little girl, Cathy falls into the lot of a child left on the sidelines. She amuses herself just as most children will, but is becoming increasingly aware that the gentleman-caller is taking more and more of her mother's time.

The scenes with little Cathy frequently are outstanding and were achieved by simply letting the child do what she wanted, recording on film all her antics and then editing out what wasn't wanted. The results are good for many a laugh. Rating: Family.

The Film Estimate Board of National Organizations

★ LOVERS AND LOLLIPOPS (Trans-Lux)

Producers and Directors: Morris Engel and Ruth Orkin. Photography: Morris Engel. Music: Eddy Manson. Source: Screenplay by Morris Engel and Ruth Orkin. Leading Players: LORI MARCH, GERALD O'LOUGHLIN, Cathy Dunn, William Ward, Eddy Manson. 80 min.

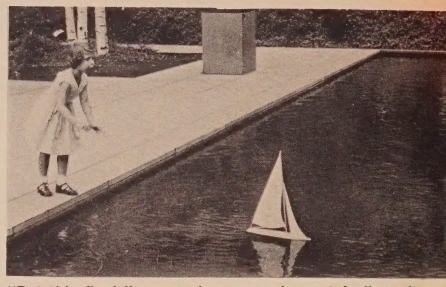
PLOT: When a widow finds an eligible bachelor whose object is matrimony, she also finds that her seven-year-old daughter complicates matters.

ESTIMATES AGREE:

A new kind of triangle raises its problems in this fresh and spontaneous comedy replete with human interest. Here, "the other woman" is a prankish seven-year-old, the daughter of a young widow who is being courted by an attractive young man. The things that happen are bits of every day New York life — a trip to the beach, a session in Macy's toy shop, an afternoon in the Museum of Modern Art, the sailing of a boat in Central Park — incidents that tell no set story, but pile up funny, wistful, familiar episodes that are touching to watch. Once again the makers of LITTLE FUGITIVE have caught a small fragment of life in their own poetic-naturalistic style. Their characters are entirely oblivious of an imaginative camera which catches the captivating and exasperating qualities of little Cathy Dunn as well as the reactions of her loving but very human mother and her occasionally frustrated step-father-to-be. A happy, thoroughly ingratiating picture. FR

* A star indicates an outstanding picture of its type

"Lovers and Lollipops has that appealing real-life look characteristic of so many good foreign films, but so difficult to achieve in this country."
PHILADELPHIA BULLETIN



"But this final limpness is a very pleasant feeling—it comes from the satisfaction of having seen a really good movie." COLUMBUS OHIO, DISPATCH

". . . the ingenious way the Engels have developed and revealed their characters, through little, understated episodes is a delight." PHILADELPHIA BULLETIN

"Some very complex emotions are reduced to simplicity . . . in 'Lovers and Lollipops' to make a wistful emotion surround some of the most finely drawn comedy scenes of recent film days." KANSAS CITY MISSOURI STAR

I REGISTI DEL «PICCOLO FUGGITIVO» HANNO DATO UN'ALTRA OTTIMA PROVA

Una semplice e umana vicenda nell'americano "Amore e caramelle,,

ALAZZO DEL CINEMA

Il film è stato realizzato al di fuori dell'ambiente di Hollywood

Amore e caramelle zuccherose con una bambina tremendissima

Un lungo idillio dell'esatta durata di 84 minuti, con l'in- | pure in essa vivono milioni di uomini e di donne, ed | to ciò viene in un modo o nell'altro sconvolto dal | tire soprattutto il giovanot- to con raffinati tormenti | bini e degli adulti, sui e le abitudini

Sui passi del realismo italiano un capolavoro di semplicità dagli S. U.

Una bel per un

DAL NOSTRO COR

NEW YORK, Qualche produt dopo aver visto americano «Lo ipops», chiede mente di esser confino. Isolato capitali, mat o a non f era sui ri pellic che

DIVERTIAMOCI AL FESTIVAL SENZA ANDARE A VENEZIA

Benchè incredibile è la più vera questa New York di quartieri poveri

In "Amore e caramelle,, il film di due ex- *ragazze alla Marilyn Monroe: la sua inatte* *grande città, dalle bottegucce, dai musei d*

ucieli, nè oti della ualun

Piccole e grandi avventur con Ruth Orkin e Yv

ottembre, matt

VARIETY

Yank Pix at Venice

Continued from page 2

and Prize into the ival film, unusual attitudes lass type. an" (UA) id this ere. It naive" crix. ercial fest hich

"Orgullo" (Pride). Yugoslav's "Time of Decision" was a wellmade story of a doctor's moral and

Morris Engel's and Ruth Orkin's "Lovers and Lollipops" was shown out of competition for good results. This unpretentious little film was greatly liked by crix.

Festival drew such people as Joe DiMaggio, Gloria Swanson, Hedy Lamarr, Arthur, Linda Chr tia Puro

"Our producers have thrown themselves into the big sea. They want to rival Hollywood. Meanwhile the American cinema ("Lovers and Lollipops") takes up, with success, the path discovered by Di Sica, Blasetti, and Rossellini."
Giornale d'Italia (Roma)

"With its smiling realism which we would not hesitate to define 'Italian', this film is highly entertaining and rich in merits. It is unfortunate that it could not be included among the American entries in competition. A BEAUTIFUL OPPORTUNITY—MISSED!" **Alberto Bertolini**

"...the same husband-wife team who presented another unforgettable film in Venice, 'Little Fugitive'. The public that appeared in remarkably large numbers at the Cinema Palace, cheered and applauded with enthusiasm.... (their) films seem to have the key to the miracle...the miracle of perfect understanding between screen and audience."
Gazzettino Sera (Venice)

"A little independent film in black-and-white has saved, the other day, the cinematographic honor of the U.S. It is named 'Lovers and Lollipops'. The revelation of the love is done without the morbidity or melodramatics which is so often considered indispensable in this type of situation. An American film full of delicacy and grace."
L'Unita (Roma)

"Like that first production 'Little Fugitive'...and like 'Marty'...this new film is decidedly off the beaten track. It shows real people in their real environments—the acting is natural and spontaneous. It seems easy and naive. Actually, it is the product not merely of good taste, sensitivity and imagination—but above all of accomplished craftsmanship."
Correre di Informazione (Milano)

Lovers and Lollipops

STARRING: LORI MARCH • GERALD O'LOUGHLIN • CATHY DUNN

Lovers and Lollipops

PRODUCED AND DIRECTED BY MORRIS ENGEL AND RUTH ORKIN . . . WHO WILL BE REMEMBERED FOR THE PRIZE-WINNING FILM "LITTLE FUGITIVE"

PRINTED IN U.S.A.

Lovers and Lollipops

A new film by MORRIS ENGEL
and RUTH ORKIN
who will be remembered
for the prize-winning
"Little Fugitive"

A report on the reviews of

Lovers and Lollipops

from:

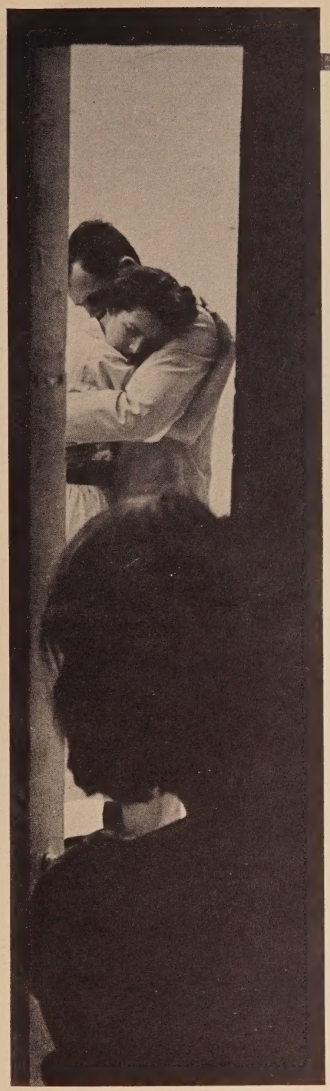
New York
Chicago
San Francisco
Pittsburgh
Philadelphia
Los Angeles
Madison
Milwaukee
Cleveland
Columbus
Baltimore
New Orleans
St. Paul
Kansas City
and at the
Venice Film Festival

"It has elements of greatness that are too often absent from the screen."
John Hunter, **Capital Times**

THE PRODUCER-DIRECTORS

Morris Engel, a native New Yorker, worked as a bank clerk, became a news-photographer, and after four years as a Navy Photographer, turned to free-lancing for several national magazines. Meanwhile he collaborated on several inventions with Charles Woodruff, among them a new 35-mm motion-picture camera. Engel photographed "Little Fugitive" with this new camera and in addition, acted as co-producer-director. He and Ruth Orkin were married during the production in 1952.

Ruth Orkin grew up in Hollywood where her mother, Mary Ruby, starred in silent films. In 1939 she helped publicize the American Youth Hostels through a cross-country bicycle trip. After working as an M.G.M. messenger, and later as a Waac photographer, she became a free-lance photo-journalist. For Life, Look, This Week, Coronet, etc. she covered assignments throughout the U.S. and also in Europe, Israel and South America. She was co-director-writer-editor on "Little Fugitive."



PRIZE WINNER? "Lovers And Lollipops"

Three Stars Are Born

By LOUIS BERG
This Week Movie Editor

A movie about a man, a woman and a child may be the year's surprise

The Babes in the Woods have done it again. Two years ago, two New York amateur movie producers — husband and wife Morris Engel and Ruth Orkin — together with Ray Ashley, another unknown, wrote, filmed, directed and produced "Little Fugitive," which won international honors at the Venice Film Festival.

Now the Engels have made a second picture with a local setting, called "Lovers And Lollipops," and again they are likely to show up Hollywood. And they have found three new stars.

"Lovers And Lollipops" is a simple story about a love affair between an ordinary young man and a troubled young widow who has a young child. The Engels manage to give it an idyllic appeal.

Hero and heroine are Gerald O'Loughlin and Lori March — two grown-ups who have had some TV experience. Now they are going places: O'Loughlin played opposite Tallulah Bankhead in the recent revival of "A Streetcar Named Desire," and Miss March replaced Marian Seldes in Broadway's "The Chalk Garden."

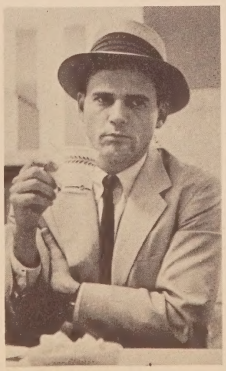
The picture's child star is Cathy Dunn, nine. She has no movie aspirations. She wants to be a nun. Last year, her ambition was to become a nurse, but the smell of medicine discouraged her.

With unknown actors, a hand camera and a simple theme, the Engels have gone and done it again with a shoestring.

This Week MAGAZINE

THE WIDOW: Lori March

THE CHILD: Cathy Dunn, 9



HERO: Gerald O'Loughlin

LORI MARCH, a native of Los Angeles, now lives mainly in New York with her husband Alexander Scourby, (Broadway-Hollywood-TV-actor) and young daughter Alexandra. Lori studied with Sanford Meisner, and at the Theatre Wing. She has played in over 100 TV shows as well as on Broadway in "The Chalk Garden," the off-Broadway "Uncle Vanya," and in City Center's "Charley's Aunt" and "Cyrano." "Lovers and Lollipops" is her first motion picture.

GERALD O'LOUGHLIN is from New York state, a bachelor, Marine veteran, and a graduate-engineer. He has studied with Sanford Meisner at the Neighborhood Playhouse and also at the Actor's Studio. He played Stanley Kowalski opposite Tallulah Bankhead in the City Center's "Streetcar Named Desire," and has also done some TV and off-Broadway work. "Lovers and Lollipops" is also his first motion picture.

CATHY DUNN, bright seven-year-old, had no previous acting experience, but the directors had known her as a neighbor since she was five. Cathy's parents are concerned that she lead a non-professional life and have not accepted any subsequent acting offers.

MOVIES

Appraisal at a Preview

OLD HAND ASSISTS AT NEW STAR'S DEBUT

When 7-year-old Actress Cathy Dunn set out uncertainly to see herself on the screen for the first time in *Lovers and Lollipops*, she had an escort thoughtfully provided by Producers Ruth Orkin and Morris Engel to help ease the strain. He was 10-year-old Richie Andrusco, star of an earlier Orkin-Engel movie, *The Little Fugitive*, which won an award at the Venice Film Festival. Richie had gone through the experience of watching himself on the screen and could hardly bear it (LIFE, Oct. 5, 1953).

Veteran actor and new star had a wriggling, giggling good time at *Lollipops* preview. In the movie, to be released nationally next month, Cathy plays a jealous child who harasses her widowed mother's new suitor with all the fiendish fancies a little girl can contrive. Richie liked Cathy's movie but said he thought he liked his own more. Cathy favored her own too. As they left, Richie gave Cathy a warning on vanity. Now that she was a movie star, he said, she should be careful not to get stuck-up.

WALKING TO PREVIEW of *Lovers and Lollipops*, Richie Andrusco and Cathy Dunn compare adventures as actors. Both live in New York suburbs.

LIFE

IN MOVIE Cathy, a little troublemaker, tries to eat a whole package of lollipops which she has stuck in the sand. Her aim is to annoy and defy her mother's suitor who doesn't know how to handle her.

WATCHING MOVIE, both children love lollipop scene. "See how sneaky I am," laughed Cathy delightedly. "Your suit was too tight," cried Richie. "What a hog," said she. "I tried to eat them all."

MOMENT OF SHOCK in the film comes when Cathy turns away after her movie mother (Lori March) has slapped her for calling the suitor (Gerald O'Loughlin) a liar. Watching, Cathy cried, "That hurt. That came suddenly."

BEING A NUISANCE, Cathy, who has spent hours shopping in Macy's with the suitor, waits until she has left the store to break news that she needs a bathroom. Both youngsters held hands over their faces and giggled at scene.

HAPPY ENDING, which suitor contrives th
beaming delight to both. "This is part I love,'
ble." Trying for detachment Richie asked, "Wh

IN AWKWARD IMITATION Cathy tries hard to copy her mother's nos
powdering technique. Richie was vastly amused at seeing Cathy's ineptness
make-up. He turned to her and laughed, "Looks like you've blacked your eye.

ABOUT "Little Fugitive"

ACADEMY AWARD NOMINATION (OSCAR) for "Best Motion Picture Story"

SILVER LION OF ST. MARK . . . top American Award, 1953 International Venice Film Festival

SILVER RIBBON . . . (ITALIAN "OSCAR") . . . best non-Italian film of 1953

SCREEN WRITERS' GUILD NOMINATION for "best written drama of 1953"

EDINBURGH FILM FESTIVAL (Eighth International)
MELBOURNE FILM FESTIVAL (Fourth International)
MONTIVIDEO FILM FESTIVAL (1955)

NATIONAL BOARD OF REVIEW . . . "The Ten Best"
WOMEN'S CLUBS' CHOICE: . . . "Year's 10 Best Films"
LOOK MAGAZINE MOVIE AWARD . . . "Best Pics of 1953"
HOLIDAY MAGAZINE . . . "Ten to Remember"
THIS WEEK MAGAZINE . . . "Year's 10 Best Films"

"Little Fugitive" has been booked in over 4,500 U. S. theatres.

"Letter from Paris," New Yorker magazine: "The most deeply appreciated American film of the past year . . . the best kind of propaganda here for America." Genet.

Lovers and Lollipops

Ann, a young widow and model, and her 7-year-old daughter, Peggy, live in a New York brownstone. It's summer and Peggy is also modeling, for a children's picture-book on the Bronx Zoo.

An old friend, Larry, has been a construction engineer in South America for several years. While in New York on vacation, he and Ann renew their friendship while sightseeing together.

At an empty suburban house which Larry is examining for a friend, he leaves to buy groceries for a picnic. He is gone overly long, and she becomes extremely anxious. Her later joy at his appearance affects both of them strongly, but Larry is still unaware of the deepness of his attachment for Ann and the necessity for cultivating Peggy.

He reads to Peggy very patiently one evening, and then is justly disturbed by her constant interruptions when he wants to be alone with Ann. But later it is Peggy's childish directness, that helps initiate his proposal to Ann.

After the engagement present is installed, (a TV set), the family-to-be spends a day at the beach. This outing begins with a battle of "hide-n-seek" between Larry and Peggy in a huge parking lot. An incident involving ten forbidden lollipops precipitates an argument when Ann learns that Larry intends to keep Peggy's existence a secret from his father.

Later Larry takes Peggy to Macy's to exchange a present. Peggy behaves like any normal 7-year-old but to Larry the experience is new and difficult. At home, Ann, (who is against corporal punishment), is provoked into slapping Peggy. Angry with herself, she becomes more aware of Larry's future right of authority over the child. They have an important business-social date that evening, but Ann, who believes Peggy is ill, refuses to leave her with the baby-sitter. Larry, in frustration, leaves the house.

It is September, and Ann and Peggy are both lonely and unhappy. Larry is also lonely and constantly seeing things that remind him of them. They are all ready for compromise. And that is what finally happens, with everyone a little wiser from understanding their need for each other.

CAST

Ann	LORI MARCH
Larry	GERALD O'LOUGHLIN
Peggy	CATHY DUNN
Peter	WILLIAM WARD

CREDITS

Written Produced Directed	by	MORRIS ENGEL RUTH ORKIN
Music by		EDDY MANSON
Photography		MORRIS ENGEL
Editing		RUTH ORKIN
Sound Direction		JOHN MACK
Sound Effects		HAROLD JOHNSON
Re-recording		DICK VORISEK
Production Assistant		PAUL ROSS
Story Treatment		MARY MADELEINE LANPHIER

A TRANSLUX RELEASE
(in North and South America)
Running time: 83 minutes

"Theirs is a very special kind of cinema art. . . . Strung together they give a surface view of life that is so penetrating and so characteristic of people that the deeper drama is suggested.

CLEVELAND OHIO PRESS